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LEONE DE SOMMI PORTALEONE (1527-92),
 DRAMATIST AND FOUNDER OF A SYNAGOGUE
 AT MANTUA.

THE family of Portaleone in Mantua, distinguished, through some of its prominent members, in the history of medicine, of natural science, and of biblical archaeology¹, occupies also, through one of its representatives, a place in the history of Italian literature and of dramatic art. For there can hardly be any doubt that Leone b. Isaac de Sommi, famous in his time as one of the greatest experts in technical stagecraft, belonged to the great family of Portaleone. Even if we do not regard the equality of family name, his first name, and that of his father, sufficiently show him to have been a member of that family. Thus, the name of the fourth son of Salomo b. Abraham II Portaleone, who was born on December 5, 1549, was Isaac²; Salomo's cousin, the son of David I Portaleone, one of the greatest Italian surgeons of the sixteenth century, was called Leo, i. e. Jehuda³.

Judah b. Isaac de Sommi, who was born in Mantua in the year 1527, must have displayed his literary inclinations very early in life. He plunged eagerly into the study of the luxurious Italian poetry, and feeling at once

¹ Cf. M. Mortara in *Revue des Études Juives*, XII, 113 sqq.

² Vid. Schiller-Szinessy, *The First Book of the Psalms*, with the longer commentary of R. David Qimchi, pp. xiv-xvi, and Appendix I.

³ Vid. *Revue des Études Juives*, XII, 115. On the name Jehuda in the family Portaleone, vid. Appendix I.

a call to take an active part in that branch of literature—a rather remarkable occurrence among the Jews of that age—he resolved to devote his life to it. But he could not make a living by verses; he therefore seems to have learned, as a means of support, the art of writing scrolls of the Law. The Italian writers of such scrolls were famous at the time as very skilled in that occupation, which is half a science and half an art, and which was then capable of providing a sufficient means of livelihood.

It seems that he was scarcely twenty years of age when he first made his name known by a poem, which testified equally to his readiness in Hebrew and Italian versification. The theme he chose was a hackneyed one—the “Defence of Woman.” Jehuda b. Sabbathai ha-Levi published at the commencement of the thirteenth century his “Enemy of Woman,” which was followed by a “Defence of Woman” by another poet, Isaac, and, a century later, by a “Vindication of Woman,” from the pen of Jedaja Penini¹. About the commencement of the sixteenth century the same subject was taken up again by the Italian poets; Abraham of Sarteano figuring as accuser, Abigdor of Fano as defender, and Elia of Genezano as arbiter². Scarcely half a century later the same theme was taken up again by the Jewish poets of Italy. An anonymous writer³ again attacked womanhood in a poem, entitled “A Word in Time,” and it was this poem to which Leone de Sommi’s apology was a rejoinder. The poem consisted of fifty Hebrew strophes of four lines each, encased, as it were, in an equal number of Italian verses, and preceded, in the way of introduction, by another poem, of nine similar strophes, and another strophe of six lines of eight syllables each. The introductory poem is particularly elegant.

¹ Cf. Kaufmann, in *Göttingische Gelehrte Anzeigen*, 1885, no. 11, pp. 440–446.

² Vid. the poems edited by A. Neubauer in Roest’s *Letterbode*, X, 97–105, and, on the time of their composition, my remarks in *R. E. J.*, XXXIV, 309 sqq.

³ Cf. A. Neubauer, *l. c.*, 114.

The "Defence of Woman" adduces, in vindication and glorification of womanhood, instances from biblical, classical, and modern Italian history. The poet says that the female sex is, by such glorious examples, its own vindicator; but he recollects that it was not necessary to seek so far for exemplary women, who crushed, by their own lives, all charges against their sex. There lived a woman in the neighbouring city of Ferrara, whose fame had gone beyond the borders of Italy, and who only recently immigrated to North Italy, with those who were expelled from Naples in 1540. It is Benvenida, the wife of Samuel Abravanel, the playmate of princesses, a light of her age¹.

Leone de Sommi had composed his poem, merely following the impulse of his heart, and not for the sake of publicity. But Hannah de Rieti heard of it, and urged him to publish the poem. She was a descendant of one of the most distinguished Jewish families of Italy². She bore, perhaps, the name of the daughter of Jechiel of Pisa³, the wife of Ruben Sullam⁴, a friend of the house of Portaleone. The young poet resolved to publish his poem under the shield of this respected name.

But he found an opponent in a man who had already gained celebrity in another field, and had received the distinction of being called Gaon, on the ground of his Rabbinical learning. Jacob b. Elia di Fano⁵ wrote, in opposition to the fifty strophes in honour of woman, sixty

¹ M. Mortara, *Mosè*, VIII, 151, thought that the poem was lost; but A. Neubauer had then already published it, l.c., 116-121, from an Oxford MS., 2251². Neubauer published the Italian verses in the *Rendiconti della R. Accademia dei Lincei*, vol. VII, 2^o sem. fasc. 10, pp. 347-349.

² Cf. Grätz, *Geschichte der Juden*, IX³, 40 sqq., 231 sq., 306: שא נא עינך כסלי לא לראות כימה וכסלי בנימדה השרית אשר לה שם ושארית.

³ Kaufmann, in *R. É. J.*, XXVI, 90 sq., and XXXIV, 309 sqq.

⁴ Schiller-Szinessy, l.c., XV: הנחמד והשכלי כמה"ה ראובן יצ"ו בנמה"ר: Letterbode, X, 116: הכבודה חנה מריאשי מ(ר)[ב]ח אשתו. המפורסר יעקב סלם ישראל ראובן סלם יצ"ו.

⁵ He always bears the title הגאון, as on the edition of his שלשי הגבורים.

satirical triplets¹ to their detraction, and wished thus to win the game by the superiority of bare numbers². But Leone de Sommi was no longer a name, which it was enough simply to scoff at. Jacob Fano, therefore, repeatedly assured him of the high esteem he held him in³, and declared that he only opposed him in the interest of truth, and of the holy tongue. Leone, like his predecessor, the author of the "Word in Time," had found it good to intersperse his Hebrew verses with Italian ones. Jacob Fano considered this an inadmissible intermixture, and a profanation of the holy language⁴. In the same way as Elia of Genezano had formerly reproached Abigdor of Fano, with having sung the praises of Hannah of Volterra, the daughter of Jechiel of Pisa⁵, from amatory obsequiousness, in order to gain the favour of women, Jacob Fano charged his young friend Leone de Sommi with having glorified Benvenida of Ferrara, and the flower of the women of Bologna⁶, for the sake of gaining the applause of ladies and gentlemen of high position. But the defender of woman was to come out the victor this time. A poet, having compared the respective merits of both poems, caused the dispute to be settled by a woman, Deborah, perhaps of the name of Tamari⁷, to the detriment of Jacob. Deborah and Jacob are represented as carrying on a poetical dialogue, both alternately bringing

¹ Hebr. בני שלשים, according to Gen. i. 23 ; equally by Abigdor of Fano, *Letterbode*, X, 101.

² The שלשי הגבורים ששים (Cant. iii. 7 and iv. 4) should oppose the שר המשמים = מן נשים of Leone de Sommi.

³ He calls him, *ibid.* 124 : יהודה סימו, or p. 126 : אהבהי יהודה סימו. On p. 127 it is said : אשר בנעיצות גאה גאה. בן קל שמענו משר חמש' יהודי ; ובחור מנשובאני נבן לחש עשה מ'נ' נ'שים ; and in the last strophe : בינתו שר חמש'ים ושר מ'נ' נ'שים.

⁴ P. 128 : בלשון לועז נצרי הרבה שירות . ערב חבן עם בר ולקח טוב . אורים וחומים : עם יעים סירוח.

⁵ *Letterbode*, X, 104-5.

⁶ *Ibid.* 128 : בקש למצא חינא ושכל טוב . עם נריבי עמים והשרות . נפש הגבירות בנן : רטוב. The unnamed Bolognese woman is praised by Leone thus, p. 121 : היא יושבת בקריה בולונ'יא ובהקן יה אמונה עלי חולע ולנריבות חתלע.

⁷ *Ibid.* 122 : אוי רוח ממרום הטהר : היושב תחת תומר דבורה : (Judges iv. 5).

forward their charge and defence, till Jacob, overwhelmed by a flood of accusations, withdraws from the contest. The poetess says, that he was guilty of a greater offence than he charged Leone de Sommi with, that his verses were disfigured by Aramaic and Talmudic phrases, so much so that they were unintelligible. Leone de Sommi, on the other hand, had done the same as Rabina and Rab Ashi had done in olden times, namely, he had made the vernacular, which was understood by every one, subservient to holy thoughts¹. The anonymous poet then, under the name of Barak ben Abinoam, Deborah's brother-in-arms, decided that the sixty "Shields of the Mighty" were defeated, and the "Defence of Woman" of Leone de Sommi gained the victory².

Jacob Fano's poem was destined to meet soon with yet another defeat, besides the one described here. It appeared in 1556, together with his elegy on the twenty-four martyrs of Ancona, printed by Abraham Ibn Usque, and had attracted the notice of the Cardinal Michele Ghislieri, later Pope Pius V, who was greatly incensed by it. In a letter of February 4, 1559, he calls upon the Duke of Ferrara to punish the author, and, more particularly, to punish the printer, and to order the burning of all copies by the Vicar of the Archbishop of Ferrara³. The little book has really become so rare⁴, that it appears as if it had been intentionally suppressed. But the scarcity of copies, which may also be the consequence of the small compass of the book,

¹ *Letterbode*, X, 123: ואם או רבינא חבירו בלשון בליים חתם את החלמוד אליו ימות. כי הוא לנו עיר.

² *Ibid.* 124.

³ Kaufmann, *R. É. J.*, XI, 150. The poem, printed *ibid.* 153, was not composed by Jacob de Fano, as Grätz, VIII, 337, n. 1, assumes, but by Salomo Chasan of Ancona, as I have shown, *R. É. J.*, XI, 318. But a poem by Jacob de Fano, on the burning of the Talmud, does exist in Cod. Gunzburg, St. Petersburg, 688¹¹.

⁴ I give in Appendix III the dedicatory poem of Jacob Fano to Abraham b. Isaac Fano, from a copy of the library of the congregation of Ferrara. The poem was omitted by Neubauer, *Letterbode*, X, 124.

cannot be adduced as a proof that the demand of the Cardinal was complied with.

But Leone de Sommi left off writing Hebrew poetry, which had afforded him but little recognition, and devoted himself entirely to the Italian theatre. Histrionic art was not new among the Jews of Italy. The court of Mantua had especially been favoured by Jewish players and musicians¹. There had been in Mantua a whole company of Jewish actors ever since 1521, but there was no permanent theatre. Leone de Sommi, who had found a protector in Francesco Gonzaga, Count of Novellara, wanted to establish one. The latter submitted, on April 17, 1567, to the Duke Guglielmo, a petition of Leone for permission to erect a theatre, to afford men and women the enjoyment of plays in a comfortable and decent manner.

Although the request was not complied with, yet Leone was already a man of literary importance and unquestionable distinction. The fame of his scenic skill had reached countries outside Italy. He was far in advance of his contemporaries in the art of arranging pieces for the theatre, and was a first-rate stage manager, both in theory and practice, and anticipated, by his writings on scenic art, Angelo Ingegneri, whose treatise appeared only in 1598². He was, since 1562, author of the plays performed in the Accademia degli Invaghiti, founded by Cesare Gonzaga, Lord of Novellara. He composed so large a number of plays that they fill eleven out of the sixteen volumes of literary relics of his that are preserved in the royal library at Turin³. But Leone, although the poet

¹ Vid. Dejob's extract from D'Ancona's book, *Origini del teatro Italiano* (Turin, 1891, I-II), *R. E. J.*, XXIII, 65-84. Cf. Ed. Birnbaum, "On Jewish musicians at the court of Mantua, 1542-1630," in *Kalender der oesterreich.-israel. Union in Wien*, 1893, pp. 213-48.

² The title of Ingegneri's book is *Della poesia rappresentativa e del modo di rappresentare le favole sceniche*.

³ Cf. Bernh. Peyron, *Note di Storia letteraria del Sec. sedicesimo*, Turin, 1884. Besides these eleven volumes of plays, four volumes of poems and a volume of dialogues have also been preserved.

and the guiding spirit of this academy, was not permitted to be a member. As a Jew he could not attain to the rank of knighthood, which was inseparable from its membership; although the first Portaleone of whom history tells us, Benjamin or Guglielmo I, who was body-physician, first at the court of Ferdinand I of Naples, afterwards of Galeazzo Sforza in Milan, and after 1478 of Ludovico, Federigo, and Francesco, Dukes of Mantua, had been the first Jewish knight¹. Leone, whose services were indispensable, and who yet could not be received as a member, was made the secretary of the society. He had the burden, without bearing any dignity; the work, without any title.

The writer of scrolls of the Torah, the Jew of Mantua, had already been sitting for a number of years in the councils of the knights, whom he obliged by his indefatigable services, wearing the yellow badge on his garments which every Jew was obliged to wear, before he ventured to make the request, that the duty of exhibiting this lowering mark might be remitted in his case. Fernando Gonzaga, Cesare's son, at the time the protector of the Academy of Mantua, wrote on May 7, 1580, to the duke, that, being aware of the exceptional merits of Leone de Sommi, he felt constrained to beg of the duke graciously to allow Leone his petition, who would then be relieved from wearing the sign meant to separate him from the Christians, and be distinguished, in accordance with his merits, from the great mass of Jews². It is probable that this favour, which was also shown at the court of Mantua to Jewish musicians³, was vouchsafed him. Otherwise he would hardly have asked, in 1585, for the more important concession of being allowed to acquire some real property.

But whilst his achievements in the field of Italian literature were badly recompensed during his lifetime, and

¹ *R. É. J.*, XII, 115. Cf. Kaufmann, in *Monatsschrift*, XXXVIII, 129, n. 3.

² This recommendation has been published by Bertolotti in *Bibliofilo*, 1886, no. 4. Birnbaum, l. c., 246, n. 33.

³ *Ibid.*

his name not mentioned in that connexion for three hundred years after his death, yet he has become famous on account of his connexion with Jewish literature and its prominent representatives. His name was, in particular, saved from oblivion by the friendly relations in which he stood to the great founder of historical criticism among the Jews, Asaria de Rossi. Asaria had come, in 1574, to the Ghetto in Mantua, for the purpose of printing his work, *Meor Enaijim*, which constituted such a turning-point in Jewish literature. The rumour of the attacks upon Jewish chronology, which were said to be contained in the work, had caused excitement and opposition in all Jewish congregations of Italy, had delayed the printing, and generated misgivings about the author of the book¹. Leone de Sommi spoke words of encouragement to his aggrieved friend, and advised him to be patient. The consoling words of his friend had made so deep an impression upon Asaria, that he reproduced the simile used by Leone in his work. Leone had said that Asaria should not be concerned at the delay in the publication, it would have the good consequence of further maturing the work in the mind of the author, and giving it a greater perfection, in the same way as the ethrog (citron) stood, according to the word of the ancient teachers², high above all other fruits for sweetness and value because it clung longer to the stem that produced it. An expression of Asaria's, by which he describes Leone's "sweet speech" (*Imre Noam*)³, has been misunderstood, and believed to refer to a book *Imre Noam*, supposed to have been written by Leone. Such a book was never written by the latter⁴. But it is only Jewish bibliography

¹ Kaufmann, *R. É. J.*, XXXIII, 77 sq.

² *Sukka*, 35 a. Cf. Kohut, *Aruch*, III, 188 sq.

³ ובאמונה זה אחד מן הפרקים אשר בגלל מה : מאור עינים שתוספתו בו דברי המאור הנ' שעמתי יערה רבש ונופת צופ' אשר שם בפי רודי מדור ההכם ובעל נסיון בהגור אמרי נעים יהודה מס"י כי בהיותי בעיר מנשובה משתולל להדפיס חבורי . . . וירא אחי הנכבד הנ' וישאלני . . .

⁴ The loss of this book is deplored by Zunz, *Kurzr. d. H. J.*, V, 155; D. Cassel,

that loses a book by this rectification; Leone de Sommi's fame, preserved by Asaria de Rossi's loving friendship, does not suffer.

There is no document in existence to show that Leone was successful in his request to acquire real property, but we may safely assume it from the information we possess about the erection by him of a synagogue in Mantua, a thing which he would not have undertaken if he could not have built it on ground that was secured to him. This act of his, the knowledge of which we owe to the newly-discovered inscription on his tomb, concludes the picture of his remarkable career in a manner particularly instructive for the history of Jewish culture. We know, from documentary evidence, that the Jewish actors in Mantua faithfully adhered to the precepts of their religion, and never consented to prolong their performance till the Sabbath commenced¹. But that the stage manager, scenic theorist, and secretary of the *Invaghiti*, figures also as the founder of a synagogue, is another stone in the historical structure of the Jewish conditions in Italy.

No reminiscence is left in Mantua of the synagogue founded by a Portaleone, for the Porto synagogue, which once existed in that town, must not be confused with the one founded by Leone. The name Porto rather indicates that that synagogue was established by Isaac Cohen Porto, who was appointed Rabbi of Mantua in 1554². That synagogue was completely destroyed by fire, with the seventeen scrolls of the Torah which it contained, on Friday night, June 19, 1610, as we learn from a note in cod. Paris 381 and a dirge written to commemorate the sad event, and printed in Mantua on a fly-leaf³. It was reopened, after thirty-five years had elapsed, on Elul 6, 1645.

מאור עינים, p. 152; M. Mortara, *Mosè*, V, 157, and Benjacob, מאור העפרים, p. 43, no. 820.

¹ *R. É. J.*, XXIII, 77 sq.

² I owe this communication to my friend Rabbi Prof. Giuseppe Jaré in Ferrara.

³ Vid. Appendix V, VI, where I reproduce this elegy from my collection

Nevertheless, the fact that there was a synagogue in Mantua closely connected with Leone de Sommi Portaleone is beyond doubt. When he was buried in Mantua in 1592 the lines on his tombstone recorded the fact that he had, before his death, erected a house of worship which satisfied all requirements. The tombstone has disappeared, the grave itself can no longer be found, but his friend Daniel Fano, whose poems and letters are in my possession—a small, thin, quarto volume, bound in parchment—has preserved the inscription composed by himself and by another anonymous poet for his friend¹. The repeated chronostichi, which verify each other mutually, indicate 1592 as the year in which de Sommi died². The epitaph also contradicts a notice, found by Bertolotti in the *Necrologium* of Mantua, to the effect that Leone de Sommi died from fever in Mantua on May 19, 1590, in the district del Cammello³. Although the day may be correct, the year certainly is not; the year 1592 being undoubtedly the correct figure, on the evidence of both epitaphs.

If I interpret rightly the description of Leone as given in the epitaphs, his occupation as writer of scrolls of the Law is clearly indicated there⁴. In that case, we need no longer have any doubts as to the identity of Jehuda de Sommi, the writer of scrolls, mentioned by Abraham Portaleone, the author of the archaeological work *Shilte Gibborim*, and our poet, playwright, and founder of a

of printed single sheets. Comp. Zunz, *Literaturgeschichte*, p. 424. The note from cod. Paris 381 has been kindly forwarded to me by M. Moïse Schwab. Vid. Steinschneider (at Hamburg, p. 173, n. 1).

¹ Vid. Appendix IV.

² ש"ב = 352 = 1592. In my list of the deceased members of the community of Mantua, there is an entry, f. 38 b: ש"ב כח ה' [מאיר] ב' בער : 38 b. It is perhaps the widow of Juda de Sommi, whose death is indicated there. The two ה'ר"א prove, that two children deplored her.

³ Vid. Birnbaum, l. c., 236, n. 33. Comp. Rieger, *Geschichte der Juden in Rom*, p. 103, n. 2.

⁴ ה'מחוקק, an allusion to the writer, and also to the author. Cf. Zunz, *Gesammelte Schriften*, III, 58.

synagogue¹. Abraham Portaleone assumes that Emanuel Pontremoli had found among the relics left by Jehuda de Sommi the recipe of the ink most suitable for writing scrolls of the Law, and which he reproduced². As Abraham Portaleone³, the distinguished physician, scientist, and master of the Latin, Greek, and Italian languages, represented in his person the blending together of secular and rabbinical knowledge; as his contemporary Abraham Colorni⁴ shows the many-sided character of the Italian Renaissance, as architect, alchymist, and expert in Jewish literature; as so many other Italian Jews represented the union between secular knowledge and religion: thus is Leone de Sommi Portaleone, the writer of scrolls of the Law, the stage manager, playwright, man of letters, and founder of a synagogue, a representative of that memorable epoch in history, which—to use a word of the ancients—introduced the beauty of Japhet into the tents of Sem—the humanism of Italy into the teaching of Zion.

¹ החבושות הדיו הזה שקבלתי מהסופר המצולה ר' עמנואל : 181 d, שלמי הגבורים מפונשרמולו יצ"ו שבאולי היה מעשה ידי הסופר רבי מאיר מארובה ז"ל או יצא כאשר האמנתי מגני הסופר המובהק כמה"ר יהוד' סומי מנשר אריה ז"ל. On Meir of Padua, the writer and printer, cf. Zunz, *Zur Geschichte*, pp. 252 sq. 257, and Kaufmann, in *R. E. J.*, XXXII, 130, n. 5.

² No proof can be adduced for Mortara's opinion (*Mosè*, VIII, 151) that the writer Jehuda de Sommi was another person, namely, a son of Abraham Portaleone. Zunz, *חמור*, V, 154, rightly identifies him with our Leone.

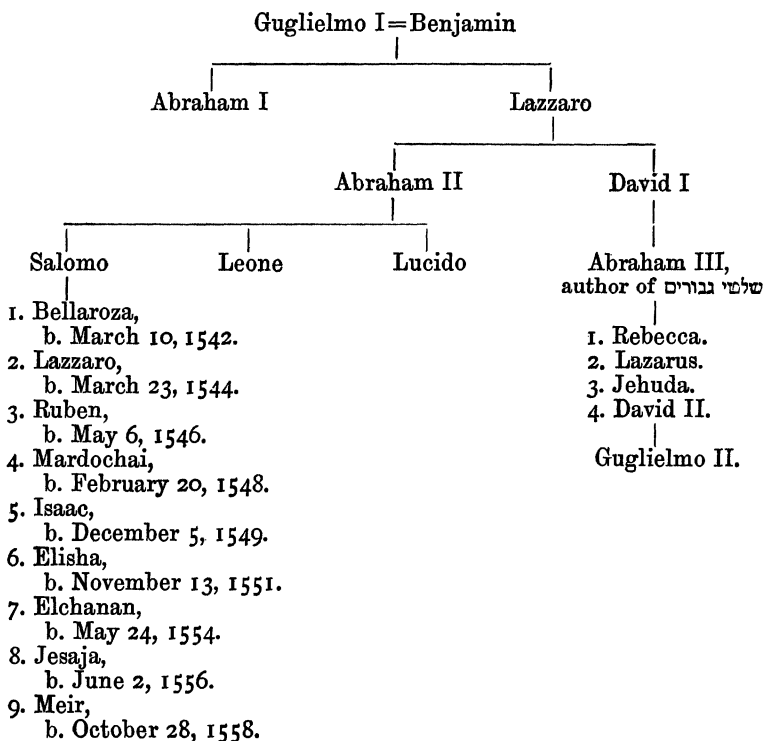
³ On Abraham Portaleone's will, cf. Kaufmann, in the *JEWISH QUARTERLY REVIEW*, IV, 333-41.

⁴ G. Jaré, *Abramo Colorni* (Ferrara, 1891).

DAVID KAUFMANN.

APPENDIX I.

GENEALOGY OF THE FAMILY OF PORTALEONE.



APPENDIX II.

In my copy of the Mantua edition of Bachja Ibn Pakuda's *חובות הלבבות*, which is covered over with marginal notes from Abraham Joseph Saloma Graziano [= א"ש נ"ה], on the last blank leaf but one there appears the following notice, which is of some interest for the history of the family of Portaleone, and for that of Abraham, who, according to his *שלמי הגבורים*, noted down 365 circumcisions in his carefully-kept register.

ב"ה

לורך רטוב יהיה אמן לששון ולשמחה לישועה ולנחמה לפרנסה ולכלכלה
 לסליחת תטא ולמחילת עון לגמילות חסד ולתלמוד תורה בן ניתן לי ביום
 ג' כ"ג שבט ד' פיברא' שס"ג וקראתי שמו בישראל יהודה בשם א"א
 ז"ל • והמוהל היה ההכם כמה' אברהם אביר הרופאים משער אריה • יצ"ו
 דודי הנעלה • ובעל ברית ראשון המפוא' כמה' משה משער אריה חמי
 יצ"ו • ובעל ברית שני היה הנער אליעזר בכמ' מרדכי לוי אחי שני ז"ל • ה'
 יזכני לגדלהו לאהבתו וליראתו ולתלמוד תורתו ולראות בחופתו
 ובניו ובני בניו אמן.

APPENDIX III.

שלמי הגבורים JACOB FANO'S DEDICATION OF THE

Metre: — — | ∪ — — — | ∪ — — — .

ושעשועה	צתה נפשי	בן ר
שלוחה לך	ברכה ה	קח נא
והולכות [ומוליכות 1.]	מלכות הן	שש"ם
לבן גילך	וניחוח	ריח
לזכרך	לשמך גם	אך היא
לטוב שכלך	ובן יצחק	אבר"ם
ומוקש רע	היה מכשול	פן י
להפילך	לנשי"ם פח	מג"ן
אלי עבר	עביר אדון	פן ת
מנת חבלך	נבירתך	שפחה
ואל תחסר	וקח מוסר	שמע
לגורלך	אשר אפיל	מכל
ככוכב בן	עֶקֶב יעו'	מ'
לאור הילך	להדריך קם	שחר
שמי בשמך	בשיתוף שם	פאנו
להנחילך	כדרכי טוב	דרכך
למר מקשיב	ידעתך	מאז
וכלילך	לראשך	שים ציץ
ושעשועי	היה נפש	אז ת
שלוחה לך.	בברכת רב	מפי

APPENDIX IV.

LEONE DE SOMMI'S EPITAPH.

Metre: - - ♪ - - - | ♪ - - - .

צאו וראו	אנשי נהר דעה ¹
עלות רמות	כמה וכמה מ-
רחו אבן	אתמול באיש חי ז-
ובתחומות	היום בגוש בסו
ואדיר הוא	אתו לשון זהב
ובמזימות	בין המשוררים
מעט מקדש ²	אף כוננו ידיו
וראש אמות ³	ויהי תמים דיעים
לאל הקריב	אמנם שנת קרבן
לאחרי מות	נפשו ממוהרה

בשנת חמשת אלפים שנ"ב המחוקק מאד נעלה
 כמה' יהודה משער אריה וצל איש חי עלה
 אל האלקים • והשאיר אחריו ברכה
 מקדש אשר כוננו ידיו
 חוברה ע"י תושב מנומבה
 והושמה במצבת
 האלוף סומי
 הנ"ל ז"ל
 נירו אליכם ניר וקראו נא
 אבן אשר היתה לראש פינה
 כליושבי תבל שאו קינה
 כי בן מרודים סר בתוך עדנה
 אריה יהודה הוא וגם אמנה
 החכים בכל דעה ובתבונה

¹ Allusion to the name Nehardea.² Ezek. xi. 16.³ Num. xxv. 15.

משכן ומקדש חן הלא בנה
 אז כוננו ידיו בסוף שנה
 מדר בשעלו ולא שינה
 דיני פרט מקדש ואפרנא
 גם הם בעט סופר כתב מנה
 כלם בשם יקרא תנאי התנה
 בשנת ושמו את שמו פנה
 נפש פאר הדור אזי לנה
 כבוד חכם ינחל¹ בתוך גינה
 כי אחריו השאיר בלי רינה
 קינה לשום על מצבת קבורת אבן דורש טוב לעמו המחוקק כמה'
 יהודה סומי משער אריה ז"ל אשר כוננו ידי לעשות משכן ומקדש
 לעת זקנתו ויגוע ויאסף אל עמיו בשנת השנ"ב ויקברו אותו
 ארצה מנמו' • חברתיה אני הצעיר דניאל פאנו
 פה ציריאו בשנת השנ"ג לפ"ק.

APPENDIX V.

ELEGY ON THE DESTRUCTION OF THE PORTO SYNAGOGUE
IN MANTUA.

קינה על הדליקה אשר נפלה פה מנמובה בשעה שאין בני אדם מישראל
 מצויין לכבותה היינו בליל שבת קדש כח סיון הש"ע ונשרף כל בית
 הכנסת פורטו עם כל כלי הקדש שהיו בתיכו ובפרט י"ז ספרי תורה
 וכמה תפילין וכתבי הקדש מבלי יכולת להשאיר שום דבר הכל נשרף
 ואין מציל המקום ירחם:
 נורא בבי עמרם ואש בוערת אזי כי בפתע עד יסוד אכלה:

¹ This should be read תַּחַם in accordance with the metre, Prov. iii. 35.

הדהופכי הצור למעין מים
אנה מקור דמעה תנה עינינו
נבכה במר נפש ופיק ברכים
נקרע ברוב ינון סנור לבנו
כיולדה נזעק בעת מבכרת
מירוב כאב עדה אשר נבשלה :

נורא בני עמרם

כי נפלה להב בכף חית חדש
סיון בליל שבת פרט שין עין
מקדש מעט הוצת מעון הקדש
זכר לכית פורטו ומחמד עין
זאת הפליטה היתה נשאת
אל משפחת רם אשר אמללה :

נורא בני עמרם

נשב עלי ארץ ולא נעפילה
יען בחר בנו לחרבן בית
נוכור ודמעה כיאור נזילה
כי הוא בפשענו לשמיר שית
על כן לצרה זאת מאד נמהרת
רוח קהלנו הכי חבלה :

נורא בני עמרם

נקשר במר מספד לספרי תורה
שבעה וגם עשר אשר נשרפו
אין לאבדה זאת מחיר ותמורה
על כן לכבות יחרדו יזעפו
חפצי זמן נדמו לעב עוברת
מכת תעורת אל בכל משלה :

נורא בני עמרם

אויה לעינים אשר תראינה
תחת פאר ויקר תפילין אפר
כי שם יי בם ורום תעלינה
אותות קדושה פורחות מספר
כי כן בטבעה להיות נקשרת
במקו' מקור שרשה ולא נבדלה :

נורא בני עמרם

מה זאת אשר עשה אל קים לנו
להיות מעון קדש לאש מאכולת
אין זה לבד החטא אשר כלנו
על כן ביד הדין אנף משק(לות) [1.ולת]
אצבע אל קים היא אשר מזכרת
עדה אשר עד כה בחטא צללה :

נורא בני עמרם

לכן לאל נשוב נקרב צדק
שלום אמת נרדוף ולא נרפהו
יראה בענינו יחזק בדק
ישמע למעתיר לו ונם ירצהו
תורה לאכסניא תהי חזרת
כי ממרומים לא לריק נאצלה :

נורא בני עמרם

יפן ברחמיו אל ואז יופיע
לנו מאור פניו ויגדור פרץ
חיים ושלום רב לעם ישפיע
יבנה מכון שבחו עלי הארץ
נורא בני עם רם ואש בוערת
חומה יהיה לנו ובו נרגלה :

תם תשלם

חברה האלוף כמה"ח משלם סלם ז"צל במצות מעלות הרבנים י"צו:

נרפם פה מנשובה בבית כמ"ר יהודה שמואל מפרושח יצו.

APPENDIX VI.

THE NOTE IN COD. PARIS 381 ON THE FIRE IN THE
PORTO SYNAGOGUE.

זכור תזכור ותשוּח עלי נפשי כי בליל ש"ק כ"ח טיון ש'ע לפק בעו'ה
 יצתה גזירה מאת אלוֹקינוּ ונשרף מקדש מעט הלא הוא בית הכנסת פוֹרְטִי
 עם כל מה שבתוכה ובפרט כמו י"ז ספרי תורה אשר א' מהם היה שלי
 ועו' כמה ספרים אחרים מילי אשר בתוכם היה מחזו' אחד אשר עליו היה
 כתוב זכרון ימי פטירת הורי וְצוֹקֵל אשר על כן צריך עתה מחדש לזכור
 ימי עוניי נמרודי למען אוכל להתענות בהם בכל שנה ושנה כנהוג פטירת
 א"א כְּמַהֲרֵר יִשְׂרָאֵל גִּרְשׁוֹן כֶּהֱן וְצוֹקֵל אשר היתה יו' ו' י"ז חשון שנד לפק
 בהכנסת כלה ופטירת אמי הורתי היתה ביו' ש"ק י"ט כסליו שנט לפק
 אשר על אלה ועל אלה אומי מי יתן ראשי מים ועיני אשר ראו כל אלה
 מקור דמעה ואבכה יומם ולילה עד ישקיף וירא ה' אולי ירחם ויאמר די
 לצרותי וירחם עלי וימחול לעוונותי ברחמיו וברוב חסדיו אֲבִיר;